





and done, he would be forgiven for having taken service with the Commune, for had he not done that which he thought was right and honourable? Had he not warned his superiors, in a forceful letter, of his intentions, before leaving Nevers? (Rosset could never have taken any step without making a long public statement in advance.) Had he not left his accounts in order? Had he not deposited his plans with his hierarchical subordinates? Even in his dealings with his sister, he was the innocent, she, the younger one, worldly-wise and occasionally reproachful of her impulsive, still-necked, beloved "Lison".

Even on the eve of his execution, he was still a child. While in prison he composed a comic opera of the same sort of creaking unfunness as *Ubu Roi* (perhaps one has to have been to a French lycée to appreciate *Jarry*). At twenty-seven, he was still at the stage of the *Prêt-à-porter* and of the stink-horn or rough horseplay of "X". (During his second trial, the old solidarity of "la promotion" was once more put to the test, as his companions at Polytechnique came forward to testify in favour of their unfortunate *binôme*, emphasizing his honesty, his impetuosity and his loyalty, and giving to these grim and cruel proceedings an air of adolescence and an echo of the pranks of poor young men, living in extreme discomfort, in cold corridors, as guests of Napoleonic parsimony, fed on lentils and the acrid wine of barracks.) His sense of humour was much of the level of the *Suprême Camembert*. While awaiting death, apart from his opera, he amused himself with *contrepèteries* (a French variant of spoonerism, much favoured through several generations by the military, though Rosset's contributions to this ingenious art-form were not as scatalogical as those commonly practised in barracks or to be weekly sampled in the "Album de la Comtesse" of the *Château d'Enghien*, a paper which itself originated in the trenches during the First World War, and with *histoires drôles*. His execution represented the assassination of an innocent.

He was, too, a very strange sort of officer, at least in the conventional sense, which is perhaps best represented by the dragon, to which on his honour and ever ready to go to bed with his spurs on. He was, it is true, an engineer officer, and *polytechniciens* have never been indifferent to education—after going through what they had been through they would hardly be likely to be—and have often had intellectual leanings. Even so, he was an oddity: while his comrades headed for the café and the *gris numéro*—and it should be said in his favour that, puritan though he was, he never seems to have upbraided them with pleasures that, on his parental pittance, he could in any case ill afford—in Metz he opted for more austere, but also cheaper entertainment, assiduously attending the local Société d'Archéologie (and what have you), regaling the local bourgeois, including various Protestant ministers, a dentist, a vet, a *notaire* and an insurance agent, with papers on art, archaeology, evolution, women's rights (Mlle. Thomas makes much of this), reformed spelling, Joan of Arc, the French Revolution, Napoleon and Evolution.

In Bourges, he translated Mill's *On Liberty*, and, in Montpellier, predictably, he fell in with



The execution of Rosset, 1871

a *fellibridge* and took up Provencal (the Chief of Staff of the Commune was a fervent partisan of decentralization, wanted to abolish the Departments and return to the old Provinces; many of his attitudes, possibly explainable in terms of a Cévenol background, corresponded to those later adopted by Maurras and de Gaulle, though it is doubtful whether either would have recognized Rosset as a pioneer of Ancestral Values).

In another garrison, he spent his evenings lecturing, for the Ligue d'Enseignement, on Darwin. He was a compulsive educationist; and when he got back to his empty room he passed part of the night writing didactic letters to his sister Bella, in order to guide her reading. There was something odd about this military Pécuchet who, had it not been for the accident of birth that sent him to the Prytanée (and Bella to the Ecole de la Légion d'Honneur), might have made such a happy *druid* local (he was quite an expert on Vauban's fortifications, attending the annual banquet of the Société d'Emulation, designing its menu (for he had a hand at water-colour), living to a bearded old age, rewarded with the *palme*).

Rosset had been "une vie frustrée": long walks by the canal at Bourges; the occasional dance given by the local garrison commander; croquet parties with the daughters of officers, accompanied by a great deal of boisterous and innocent horseplay; a long flirtation with a local girl of Catholic descent that, for rather obscure reasons—Bella and religion seem to have had something to do with it—did not end in marriage, nor in a definite break; long letters home, almost every evening, about an inspection carried out of a bridge or a military fort, in the dead centre of France, five hundred kilometres from the frontier; tea with the local *pasteur* and with other members of the Protestant community; occasional visits to the café to play dominoes with brother officers; romps with local children. It was not much of a life, "la vie de Bourges". This is what *linguage* might mean in concrete terms.

The break came with the Franco-Prussian War. But for Rosset it was a break that resulted in his exclusion from his class and from the community of the Army. Mlle. Thomas is right when she states that Rosset was shot because, as a member of the bourgeoisie who had gone over to the Revolution,

he had sinned against his class, and as an officer who had refused to lay down his arms he had cut himself off from a corps whose lack of patriotism stood revealed by contrast to his own stand. The offer of his services to the Commune, a regime which he did not even try to understand, emphasized the break with Metz, after the capitulation. In Paris at least he could apply his energies to something other than extra-mural lectures. As a military commander, he appears to have been effective—too effective, in the eyes of the suspicious members of the Committee of Public Safety—and, as a strategist, sensible and prudent, as well as courageous. Although intensely frustrated by the incompetence, the delays and the endless squabbles of his superiors, colleagues and subordinates, he seems to have enjoyed himself as a Colonel in the army of the Commune.

Later, during his trial, he had the candour to admit that "si c'était à recommencer, j'en ferais de même"; and he proceeded to lecture his military judges on his conception of patriotism. It is difficult to reconcile the dramatic events of his last months, the prolonged agony of his imprisonment, his resigned acceptance of death—and he was so very much a family man, an elder brother, who wanted to live to see his sisters grow up (on the very eve of his execution, he was still attempting to direct Bella's education through the usual medium of long, pedagogic letters, containing reading lists, from the military prison in Versailles)—and his execution, with the sad flatness of his previous existence. His violent death seemed strangely irrelevant.

French bureaucracy and Karl Marx shared the last word. A few hours after his execution, the Mairie of Versailles sent a polite printed letter to M. Mme. and Mlle. Rosset requesting them to present themselves at the *hospitale civil* "pour y voir et recevoir le corps de leurs fils et frères". The body was transported by train at their expense to Nîmes, where it was buried in the Protestant cemetery. Interviewed by a reporter from the *New York Herald*, Marx, with characteristic lack of generosity, stated: "C'était apparemment un grand ambitieux", insinuating that he had joined the Commune in order to gain a colonel's stars, and that, had he been promoted, he would have behaved like any other French army officer, accepted defeat, and helped to

put the people of Paris down.

Rosset is a very good book, original research, and sustained by passion and enthusiasm. Mlle. Thomas, a Protestant and a *Résistante* of status, was particularly well-placed for such a study in unswerving devotion. She has had access to the Rosset family drawing on them heavily to illustrate schooldays and garrison life; she returned once more to the war years, Vincennes, making detailed use of the *vingts* of the courts-martial. Her book is more than a biography of Rosset, for she unearthed some interesting material on the social composition of the *libérés*, similar to that of the Paris *communes*—eighty years previously—and on the domestic servants and concubines of military spies. She has no doubt about the vexed, cantankerous political life of the Paris Commune.

From the start, she makes it clear that her intention is to rehabilitate, as well as to inform, her righteous young hero; she has not entirely escaped the risks of a pious undertaking, often leading to rather ordinary "Lison" proportions more than human. She does not seem to have been a great novelist—one feels that he would have been a very boring great Roman historian, an original philosopher, a pioneering educationalist, an innovator or one of the first in the Good Fight for Women's Rights.

Mlle. Thomas is being too kind, too too reverent, and by being so, is unjust to a muddled polymath, to a man, who had few joys in life—and was so short—whose real level was not the Société d'Archéologie de Metz, and having died a hero, was the object of long cult on the part of his sister Bella. Mlle. Thomas's thesis, and drench in Nîmes and the Gard, inspired accordingly had poem in English (Mlle. Thomas finds it moving, but it is doubtful if a fish reader would share her enthusiasm many years later, lent his name to a *Surenes*, an S.F.I.O. municipality, was later "déshabillé", no doubt in the light of sustained argument is that it is developed with a fish activity. The thesis is that this man, who had been hopelessly lost to the international problem, was a Communist one, a strange French regular army officer.

But with these qualifications, this is a important contribution to the history of the Commune, in the same class as Mlle. Thomas's excellent *Pétroleuses* (published in the *Women's Incendiaires* and a *St. Etienne* and moving account of one of the victims of a cruel and vengeful French *gauchiste*. Perhaps the best tribute to Rosset is that he should have been about an hour of death, by *Le Figaro*, which him as "un de ces puritains exaltés de bien, prêts, sous des dehors calmes et à tous les excès... au nom de la République politique et surtout de leur orgueil" which went on to explain his assassination as a proper Frenchman anyway, being English and a Protestant.

## Under the net

McDERMOTT: *The Eden and the Decline of British Diplomacy*. 240pp. 35s.

Members of the Foreign Office and since, Mr. McDermott has retired prematurely, in 1962. His case is exceptional for a number of reasons. First, his career up to that point was singularly successful. He had been a diplomat for most of his life, and he was one of the most exacting and sensitive of diplomats. Secondly, he had influenced the conduct of President Kennedy's cabinet in the same crisis, he says that "Ambassador Ormsby-Gore was treated almost as a member of that cabinet and gave much wise advice". Unluckily for Mr. McDermott's argument, the social and educational backgrounds of the Foreign Secretary and the Ambassador were identical. It is therefore only possible to reconcile the two sentences, by putting all the weight of emphasis on the word "conventional" in the first of them. The significant fact is then seen to be that the successful ambassador was not a career diplomat.

From this assumption an important consequence follows. It is not so much the recruitment of diplomats from a narrow class that Mr. McDermott is attacking. (After all, he claims to have been recruited himself from a different class.) It is rather an archaic system of training and development within the service, based on obsolete principles and assumptions that is under criticism. The criticism is nowhere precisely formulated but it can be deduced roughly as follows. There are two parameters of foreign policy, the desirable and the practicable. One rule tells the policy-maker to do what ought to be done, whether in accordance with some moral law, or his national interest (which he will generally succeed in identifying as the same thing). The other rule tells the policy-maker to assess first what can be done within his national capacity. The first rule is commonly formulated as "the right thing to do is the thing that is right"; the second rule as "politics is the art of the possible". In foreign policy it is clearly only possible to reconcile these two rules in all circumstances for a nation that has overwhelming power. It was probably a delusion to think that Britain was ever in this position, even at the height of her career. It is utterly nonsensical to think that Britain could impose her will as she thought fit was, of course, the so-called "Suez affair" in 1956. To this affair Mr. McDermott devotes a good deal of space and adds some new knowledge, since he was one of only three officials in the Foreign Office who were privy to the whole operation. Some observers are inclined to treat it as an isolated aberration, but Mr. McDermott insists that it was not; although an extreme

argument, Mr. McDermott insists that there is something more generally wrong with our service, which cannot be corrected simply by establishing a tension between officials from one background and one drawn from another. We need an entirely new concept of diplomacy.

That concept should be, it is not deduced from Mr. McDermott's angry prose. Particulars from his argument are perplexing and sometimes it is perplexing to be told that by a major British firm for important contract in the "Suez" zone, since in normal usage would be regarded as an important example of diplomacy in itself. A further example is Mr. McDermott's suggestion that "Beattie Harrison" would make a good use of the official placards in *Appelle einer Revolution*. His concise account of the revolution is richly illustrated by contemporary cartoons and newspaper headlines. Moreover, he is clearly aware of the

matists seems to amount broadly to the exclusion of anyone educated at Eton or Winchester: almost anybody else will do. But even this rule has its exceptions.

Mr. McDermott is too honest to carry his personal prejudices to their logical conclusion. An illuminating comparison can be made between two sentences in different parts of the book, both referring to the Cuban crisis of 1962. After a scorching attack on Lord Home, the Foreign Secretary of the day, he writes that "the influence that conventional British diplomacy could exert" in the Cuban crisis was "minimal". Later, writing of the conduct of President Kennedy's cabinet in the same crisis, he says that "Ambassador Ormsby-Gore was treated almost as a member of that cabinet and gave much wise advice". Unluckily for Mr. McDermott's argument, the social and educational backgrounds of the Foreign Secretary and the Ambassador were identical. It is therefore only possible to reconcile the two sentences, by putting all the weight of emphasis on the word "conventional" in the first of them. The significant fact is then seen to be that the successful ambassador was not a career diplomat.

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The various constellations of government which followed the Munich revolution in 1918 had little means of communicating with the public other than by the display of placards. The national press was solidly against the new government. The first Prime Minister, Eisner, a former journalist, believed in free speech and refused to allow press censorship. Not until the end of December, 1918, did the government publish its own newspaper, the *Neue Zeitung*, and its circulation was small. Dr. Karl Ludwig Ay has made excellent use of the official placards in *Appelle einer Revolution*. His concise account of the revolution is richly illustrated by contemporary cartoons and newspaper headlines. Moreover, he is clearly aware of the

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## Modern and ancient

JOHN BERGER: *The Moment of Cubism and other essays*. 139pp. Weldon and Nicolson, 36s.

For John Berger the "moment" of Cubism is the supreme moment in twentieth-century art. In the title essay of this new book based on his art criticism for newspapers and journals, he presents the Cubist painters—Picasso, Braque, Léger and Gris as almost unconsciously and for a short period in the grip of a profound intuitive understanding of the modern world, what it was and what it promised. He describes the destruction of the Renaissance idea of space, the link between the painters' discoveries and those of contemporary physics, and the sudden shared sense of the world as a single place.

Mr. Berger finds it hard to believe that the most extreme Cubist works were painted more than fifty years ago. Looking at them, he feels that they are "waiting... to continue a journey that began in 1907". But that journey, surely, was continued. Cubism was a moment, but also part of a process which went on evolving and did not retreat. Just as remarkable as Cubism is the richness of forms that followed it: Mondrian's and Malevich's paintings, Dada, Tautlin's prophetic construc-

tions, Schwitters's "found" collage and poetry, Moholy-Nagy's teaching of the "new vision".

Has Mr. Berger considered examples of artistic activity such as these when he writes later on in the same essay that Cubism was the only modern art which reflected the possibility of change and of a "transformed world"? His disgust—voiced in several essays in the book—with the whole spectrum of museums, dealers, collectors, and critics perpetuating the idea of art as desirable property rather than as "expressions of human experience and a means to knowledge" is absolutely justified. But, apart from mentioning them on blue once or twice, Mr. Berger does not examine the aims and desires of twentieth-century artists who felt exactly this disgust.

He finds, instead that "in general the art of the post-Cubist period has been anxious and highly subjective". He seems to see it as inevitable that the conflict between genuine artists and bourgeois society takes this form. In the brief essays in the second part of the book on single paintings or single artists (mainly not of this century) there appears to be an underlying theme of suffering and contradiction caused by strong subjective desires conflicting with social con-

vention. He writes of Rodin's "insatiable sexual appetite" leading to a contradiction in his work between hypocrisy and guilt, which turns sexual desire "into a phantasmagoria" on the one hand, and "the fear of women escaping (as property) and the constant need to control them" on the other; and he writes of Toulouse-Lautrec, physically a victim of upper-class repression and inbreeding, finding peace and satisfaction of his "ravenous sexual appetite" in a milieu of prostitutes, singers, dancers. You feel that Mr. Berger is projecting nineteenth-century models into his analysis of the twentieth.

But if this theme seems to underlie the general course of the book the individual essays, particularly those on single painters (Vermeer, Poussin, Toulouse-Lautrec, Giacometti, Francis Hals, are extremely vivid and moving. Mr. Berger has less talent for synthesizing thought in a general place than working outwards in widening circles of experience from looking at the painting itself. His feeling for his audience is very good, waking them up with the very first sentence and carrying them along. His tone is urgent, as if pressed by time and the necessity of making his voice heard. The best pieces have a core to them, a central insight, like a poem.

## Facsimiles

MARCO CHIARINI (Editor): *Claudio Lorenese: Disegni*. 14pp. 74 plates. L. 20,000. ANTONY DE WIT (Editor): *Marcello Rainoldi: Incisioni*. 12pp. 74 plates. L. 15,000. Florence: La Nuova Italia.

The demand increases for Old Master reproductions of all kinds and qualities, though facsimiles must amount to only a very small proportion of the total. The techniques available for facsimile reproduction become more sophisticated but still rely on the skill of the craftsman-printer or proof-corrector to such a degree that the cost of the best quality reproduction grows disproportionately even to that of materials and machining. So, for the general market, if not for the limited edition, the quality of facsimile reproduction does not seem to improve. In the fierce competition to cut costs some Italian publishers appear to offer the best value for money—if not always the best quality available—and the first of these two volumes certainly gives good value.

Marco Chiarini's *Claudio Lorenese* is a characteristic example of the better type of Italian production presented in the grand manner, in large folio format, on fine paper with an admirably printed text. Turning over these handsome plates one feels that a real effort has been made to meet the technical challenge of Claudio: for surely nothing more demanding could be found than Claudio's work on paper and particularly his wash drawings with their subtle nuances of tone and extreme delicacy of atmospheric effect.

For his seventy-four facsimiles, Marco Chiarini has chosen well and boldly, not avoiding the most difficult drawings (from the point of view of reproduction). Yet so rich are the accessible Claudio deposits that it would be possible to match these drawings many times over with selections of equal quality and equally representative. Nearly half of the drawings reproduced are in the British Museum so that it is possible by comparing the plates with their originals to get some idea of the quality of the whole set. As one would expect, the results vary considerably, and predictably the brush and wash drawings come off worst. Failure to match a particular tone could upset the whole tonal balance and produce something entirely out of key. Most difficult are the brown, grey and greenish washes. Here usually the browns are too strong and the contrasts therefore over-emphasized with consequent loss of depth. Whenever this occurs, the future is often intensified by the whiteness of the paper on which the prints are made when, as frequently happened, Claudio drew on off-white or coloured paper.

To take an example, one of the most mysterious and poetic of Claudio's drawings is that of a large and spreading tree, dominating the foreground, with two figures on a road, seen against a group of buildings on a distant hilltop, which are

silhouetted by a bright light. The predominant colour of sky and ground is a semi-opaque medium visible beneath it, imparting effect against which the figures of the burning battlefields and the figures emerging in the foreground. In the facsimile, all is rendered in the yellow, not the brown, and there is no hint of the burning flames. Rather, the dawn appears to be breaking behind the buildings and the brightness picks up the figures and the goat in the foreground, only dimly visible in the background. The travellers, who have a rather ghostly quality in the original, appear here to be walking in the sun. What was perhaps a "burning of Troy" or the "burning of Sodom" is just the beginning of another hot day in the Campagna. The depths of darkness in the tree have been reduced to a pale prop. This is perhaps the example. In contrast some of the pure pen drawings are beautiful. How is it that Claudio could infuse the most prosaic of cattle, drawn with the pen, with something of the poetic quality of a landscape?

There is, enough in this book, right quality to give a genuine pleasure to be found in many of the plates is enhanced by a suitable lighting introduction and five notes. The book is particularly to be recommended to admirers who are not without a touch of any of the great collections.

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## Victorian author

FRASER: *The French Lieutenant's Woman*. 445pp. Cape.

... name who enjoys nine-... fiction will be engaged... of a love-story set... in the style of an... and emancipated Thackeray who has con-... of Freud, Marx and... and feels free to... conclusions before a... of equals. Yet he... Victorian mannerisms... talents. He poses, at first, as an omniscient judge of his... confidently announces his... their situation and be-... his reader, skillfully... the sun. What was per-... tricks; but the imagined... occasionally brought into... like a window Humphrey-... pagna. The depths of dark-... in the tree have been... and it is reduced to a pale prop. This is perhaps the example. In contrast some of the pure pen drawings are beautiful. How is it that Claudio could infuse the most prosaic of cattle, drawn with the pen, with something of the poetic quality of a landscape?

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Marco Chiarini has chosen well and boldly, not avoiding the most difficult drawings (from the point of view of reproduction). Yet so rich are the accessible Claudio deposits that it would be possible to match these drawings many times over with selections of equal quality and equally representative. Nearly half of the drawings reproduced are in the British Museum so that it is possible by comparing the plates with their originals to get some idea of the quality of the whole set. As one would expect, the results vary considerably, and predictably the brush and wash drawings come off worst. Failure to match a particular tone could upset the whole tonal balance and produce something entirely out of key. Most difficult are the brown, grey and greenish washes. Here usually the browns are too strong and the contrasts therefore over-emphasized with consequent loss of depth. Whenever this occurs, the future is often intensified by the whiteness of the paper on which the prints are made when, as frequently happened, Claudio drew on off-white or coloured paper.

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... he is engaged to the charming daughter of a wealthy merchant, but he becomes involved in Lynce Regis with Sarah, a strange woman of lower class whom he cannot "understand", cannot sum up. Neither can the imagined author; neither can Fowles, though he makes his spokesman toy with an existential explanation. Sarah vanishes; but her lover rediscovers her as an emancipated member of Rossetti's set in Chelsea, no longer a fallen woman imprisoned in repentance. The author and his narrator boast of her freedom.

The novelist is still a god, since he creates and not even the most alert avant-garde novel has managed to exclude its author completely; what has changed is that we are no longer the gods of the Victorian image, omniscient and decreeing; but in the new theological image, with freedom of first principle, not authority.

Of recent years the sexual "underworld" of the Victorians has been fully explored in anthologies of their pornography, which serve to illustrate how "Victorian" many

## Victorian cad

GEORGE MACDONALD FRASER: *Flashman*. 250pp. Herbert Jenkins, 25s.

On January 6, 1842, the British garrison at Kabul capitulated to the Afghan rebels under Akbar Khan. The agreement was that, having yielded, the British troops were to be given safe conduct through the passes to India. But the retreat was disastrous. The whole force was either massacred or died from exposure. Only one white man got through: Dr. Brydon.

But no, says Mr. Fraser, there were two: Brydon and somebody much more interesting and deplorable. None other than Flashman, that Rugby cad who gave Dr. Arnold so much trouble and whom Tom Hughes singled out for special disapprobation when he came to describe how Tom Brown, during his school days, was pumped full with all those "terrible notions of duty".

This is the central joke in Mr. Fraser's brisk send-up of early Victorian heroism. Flashman is a more ferocious nation of duty, Thomas Arnold's guiding dictum—"Conduct is three-fourths of life"—is turned on its head. Flashman's rule is that misconduct is ten-tenths of life, and here

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... of us still are, some reacting with prurient glee, others with genuine distaste. This intricate book indicates the manner in which the best of their novelists might have used their erotic awareness and experience, if it had been conventional to do so, as an important but not obsessive element in a narrative. Of course, if it had been conventional to do this, they would have been different writers, dealing with a different society. Therefore John Fowles has had to imagine a narrator about 150 years old, and still in full vigour, to tell the story he wants, in the appropriate style. This narrator can write with candour, precision and unselfish mental tenderness about Our Hero's dealings with a prostitute—as an integral, unsurprising part of the story—to generalize about "unhappy Magdalene" or "poor Traviata". John Fowles has found a way, in this tough force, to emulate the great Victorian, to supplement them without patronage. There is something very Markian about his respect for other generations, trapped in their own times.

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## Victorian lover

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The marriage is unhappy. Mrs. Mortimer is frigid, her husband an insatiable drinker and fornicator. With a marvellous mixture of reluctance and anticipatory hints, Bernard describes how he falls in love with the splendid Mrs. Mortimer. But he is no Julien Sorel and, though he does seduce her, it is a guilty and sorry business and they are finally caught. When news arrives of Mr. Mortimer's sudden death he discovers, that his final duty as devoted lover must be to protect his mistress by confessing to the murder of her husband.

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ROBERT SINCLAIR: *The Dolphin  
Cousin to Man*. Translated by  
Catherine Osborne. 176pp. Dent.  
62

The marine circus is at least as old as Phineas Barnum, but the modern aquariums and marinelandes, with their spectacular dolphin shows, stem from William Rollerson's piewar Florida Marineland. Here, one can now see dolphins leap fifteen feet into the air to ring a bell or delicately pluck a cigarette from between the lips of the trainer, while other dolphins cavort around the pool bearing prettily half-clad maidens on their backs. As Mr. Stenut points out, however, this shows that dolphins are amenable to a high degree of training, but, so, too, are chimpanzees.

in the "similarity of their language". As Mr. Bastian's experiments, all of which were eliminated and discarded, always showed that the cooperation between two dolphins, necessary for the attainment of the particular experimental goal could only have been achieved through "dolphin language", the emission of high-frequency whistles and squeaks. The experiment was conceived so that the dolphin which gave the signal was not the one which gained the reward. Mr. Lilly's experiments were in part an attempt to induce dolphins to use their "language" as a means of altering the situation of the experiment. His charges were first taught to operate a switch (with their snouts) which controlled electro-stimulation of the "pleasure" and "pain" centres of the brain; later they were trained to control the machine by emitting noises. The most spectacular and controversial result of these experiments was that in certain rare instances Mr. Lilly claimed that the dolphins, reproduced high-pitched but recognizable facsimiles of the programming details that he himself spoke in to the tape-recorder for record purposes. It is here that Mr. Lilly and his school, including Mr. Stenulv, part company with the other

Communication is not the only topic discussed. The problems of de-

A. J. MEADOWS : *The High Firmament*. 207pp. Leicester University Press. £2 2s.

to present the Aristotelian conception which, with variations, was largely upheld by the medieval world. Considered now, this basic model looks an odd contraption of simplicity, rigidity, complexity and ingenuity combined. Obviously a system was *there*, and it was working; but it had to be accounted for by mathematics and measurement with a sprinkling of philosophy and, later, a deep respect for biblical ideas thrown in.

The revolution to displace the ruling model took place slowly, through Galileo's visual observations, until Kepler set the system straight with his three laws of planetary motion. Oddly enough, Mr. Meadows plays down Kepler's exception to the rule of the first science fiction, in which the hero visits the moon by the aid of demons. He presses on to give Newton the full treatment and the reader another jolt. It is usual to see Newton as the exclusively scientific and rational lawgiver, free at last from the crippling fallacy that natural laws were so made to obey the law of God. But how far does Newton go as a pure and godless mathematician? Mechanism is evolution so far, good. But here we must quote Mr. Meadows as authoritative:

free state of Mr. Alread's *Seaside* is young & firmness is somewhat scarce, but available if it does tend to show how the poet is not poets, no less than prose writers, is kept up with the proliferation of current ideas and put theories of language with remarkable skill. The passages in Donne and Milton come clear when the reader's eye is taken; and the most lyrical of such as Thomson's *Seasons*. Young's *Night Thoughts*, with accurate description of painting views. Finally it is *Telemachus* walks off in the middle of this time we are in the nineteenth century and the world grown out of it.

It is to be hoped that the original German reader will be struck by the impartiality of this.

In the period covered by the volume of *Documents on Foreign Policy* the signature was Austen Chamberlain the general reader will require the minutiae of patches and so forth to make out of the book, which is evidently edited as usual by the chamberlain's long-henricative staff.

The foreign policy of the Conference on Antibody is printed as an appendix.

[illegible]

study by Gerhard Maslowski, a little life by the B. C. Burgess has not. The classic reputation of this omission, and the merit of Benjamin O'Higgins' *The Independence of Chile* not so much an "original" on primary sources, as O'Higgins and his times of the classic Chilean background. Benjamin Vicuña Mackenna, nineteenth century, and Vicuña and the late-lamented Eyzaguirre in the twentieth, also used, to very good splendid contemporary B. accounts—by Basil H. Graham, Alexander Chalmers

the U.S. seeks to therein lies *the message*. This is a study of "revelations" by Orrego and Jaime Heróles. He has a specific, travel motif, Maria Leal, and

undamental  
maps, inci-  
d 142 are  
heless, this  
ould serve  
sh-speaking  
soldier and  
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## AMERICAN BOOKS

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Penguin Science Survey 1968, with contributions by distinguished scholars on both sides of the Atlantic, deals with the fundamental subject of light, in the study of which the past few decades have brought important advances. The origin of life and its subsequent maintenance have depended on light energy, though light can also be harmful to biological systems—as in the production of mutations.

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### *The Goths in*

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The creative imagination of Maitland would have been taxed to the limit if his source had been quite so restricted as these; and Professor Thompson himself has found them far less tractable than those for the fourteenth-century history of the Visigoths, which he used to such effect in an earlier work. *The Visigoths in the Time of Ulfila*. He rightly lays stress on the savagery and cruelty of Visigothic "justice" as exercised by the agents of the monarch: much of this, with its "class" basis, can be regarded as an unhappily-by-product of Romanization — for Professor Thompson is not among those who believe that familiarity with their Latin language automatically civilizes. And it was acceptance of Christianity that changed the official attitude to Jewry from one of real toleration to savage, if only intermittently successful, persecution.

that Goths who finally accepted Catholic Christianity because they were ready for complete "Romanization" then asserted their ethnic distinctiveness for another 13 centuries. This might have been possible if they were still living in a tight enclave in the centre of the peninsula; but such an assumption is hardly reconcilable with (for example) Vamba's army law of 673 and the complaint of the Duke of Baetica that men of that province who were eligible for service were entering the religious life in excessive numbers. (Professor Thompson links the complaint "curious", although it has an exact parallel in eighth-century Northumbria, and a related problem was a feature of Carolingian Francia.) Professor Thompson hopes that his book will "invite others to fill some of the numberless gaps" in our knowledge of Visigothic Spain: in the meantime it will have a prominent place among the select few works in the English language that illuminate the history of the Continental landmass.

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## Free history

During the half-century from 1915 to 1945, the Regius Chair of Modern History at Cambridge was occupied by a towering succession of three diverse liberals: Acton, the German-educated progressive Catholic and friend of Gladstone; J. B. Bury, the severe and brilliant rationalist; and an Asquithian liberal, lover of Garibaldi and the English countryside, inheritor of the Macaulay tradition, G. M. Trevelyan. None of these could be described as a philosopher of history, but they all, in accordance with their personalities and standpoints, meditated deeply about their profession; and on the strength of these three alone Cambridge can claim a preeminent tradition on the reflective aspect of historical study: the wide area of thought about the past which underlies history as an academic discipline.

Their contrasting meditations, in particular Trevelyan's, are reviewed by their most recent successor, Professor Owen Chadwick, in his

inaugural lecture delivered last autumn under the title *London and the Historian* (122pp. Cambridge University Press, 5s.), a title chosen with purposeful ambiguity to cover both the right of the historian to free inquiry and his role as the chronicler of freedom. Confronted with the appearance of history as the great modern discipline of the late nineteenth century, they ranged magnificently over what history should be, and what it could do. Acton felt it could best be studied through ideas; Bury regarded it as a scientific discipline; Trevelyan began by seeing it as a force for freedom (notably as symbolized by the struggle for Italian unity) and later, more comprehensively, as a pointing "to the things of the past with their manifold and mysterious message". Essentially it was an advance, though in many different directions. None of them felt much necessity to offer any defence of historical studies as such.

The need to hold the ground thus conquered is, perhaps, discernible in a recent book from another distinguished Cambridge historian, Dr. David Thomson, *The Aims of History* (112pp. Thames and Hudson, 18s. Paperback, 12s. 6d.). As one reads this able book one hears at the back of one's mind the cry of a student who recently denounced Professor Trevor-Roper as a sinful man for wasting his brilliant talents on so irrelevant a subject as the seventeenth century. Sociology may, as Dr. Thomson says, have come on the scene as a tentative wooer of history "anxious to win recognition as an academic discipline", but bolder voices will soon be heard from critics who do not, in their hearts, want to

let people go on "just doing their thing" if it is "damned". The noble realm of history, as described in Professor Chadwick's lecture, is, in relation to this kind of crime, in a very exposed position: next only to the classics, the attack on whose "relevance" is little more than a mask for the attack on their associations. History would be a tougher nut to crack because, as Professor Chadwick points out, it "requires to be pursued only because it is there". Society thirsts for history, and political life, even the political life of the extremist, cannot be carried on without some sort of appeal to it.

Yet herein lies the line of assault which Dr. Thomson seeks to block. He does not consider that history "matters chiefly as providing ammunition for current controversies", or as a path to "objective truth analogous to the truths of science or mathematics". His able defence of history as an academic subject is as a "unique intellectual experience, a rigorous form of mental training which has high educational value, and a stimulus of imagination... perhaps the greatest humanist medium of our time".

The trouble is that, in addition to these noble attributes, history (as a subject) also provides, a communal mythology which is the more compelling in its force because it is put forward as having actually happened. The approved version of the events of 1917 has the same significance in the Soviet Union as the magic emperor rising from Lake Titicaca had for the Incas. And let it not be thought that history in its role as a communal mythology is always unscholarly. I. L. and Bar-

bara Hammond are no exception. They have been mistaken in their thesis, but they were honest scholars, and their reading of industrial revolution has had influence. Much learning has been expended on the history of the subject, without calling for a sup of cold water. Professor Chadwick, however, is not a man's friend to underestimate. If, as seems likely, the study of the cinema has always been the difficulty of the subject, the difficulty of the subject is the original form of the subject, a novel, a play and even, in the case of a piece of music, a painting and sculpture can be studied, in descending order of the demands of the dominant medium, in society, but the redemptive power will be lost to the film, cut down to a series of photographs, it is muted, and its and an appreciation that has been arrested, presented in the too important to be left to the river on which we all have to swim with its spatial and temporal elements intact.

For a film script is often not a finished work, but a series of photographs, it is muted, and its and an appreciation that has been arrested, presented in the too important to be left to the river on which we all have to swim with its spatial and temporal elements intact. For a film script is often not a finished work, but a series of photographs, it is muted, and its and an appreciation that has been arrested, presented in the too important to be left to the river on which we all have to swim with its spatial and temporal elements intact. For a film script is often not a finished work, but a series of photographs, it is muted, and its and an appreciation that has been arrested, presented in the too important to be left to the river on which we all have to swim with its spatial and temporal elements intact.

# The script and the film

Jean-Louis Barrault in a scene from *Les Enfants du Paradis*.

have available in script form, it only for its literary qualities. But these same literary qualities, allied to a direction which neither negates nor transcends them, give the film a cinematic character which is at best decidedly uncertain.

The problem of authorship presents itself even more acutely in the American cinema, and not only in relation to the different roles of producer and director. This is partly the result of the different industrial set-up in the Hollywood cinema, and partly of the existence of particular genres, like silent comedy, which reached a different and higher level of development in America than in Europe. If one thing is clear from David Robinson's useful and well documented book, *Buster Keaton*, it is that the authorship of Keaton's films lies with Buster himself, not in his role as either writer or director (though he might in fact be both) but in his role as a performer. Whether one attempts to analyse Keaton's films from the point of view of the production or of the finished product, it is always the performance which is central and informs the rest. In the case of the classic musical, on the other hand, which is a fundamentally anti-literary genre, the only certain thing is the total unimportance of the role of the script. The M.G.M. musical of the 1940s and 1950s is probably a unique case, since the days of the Keystone Cops, of a distinctive studio style in which no single producer's role has priority over the others, but in which a single personality, like that of Arthur Freed in the incongruous dual role of songwriter and producer, can be responsible for the distinctive stamp of a series of films, with different directors, choreographers and central performers.

Faced with the particular difficulties implicit in genres like silent comedy and the M.G.M. musical, the danger is for criticism to relapse into total uncritical empiricism, failing to distinguish personalities and roles in the productive process and finishing up by quantitatively assigning marks to the various individuals who have contributed their little bit to the finished product. It is not the least of the merits of Peter Wollen's book, *Signs and Meaning in the Cinema*, that he categorically rejects this form of empiricism and takes his stand on the contrary, that the film is not the scriptwriter but the director, who fashions his film out of the raw material provided by the script.

It is possible to take issue with Mr. Wollen's structural approach to the question of authorship in two ways: neither of which directly impugns the internal logic of his argument. What he demonstrates effectively is that an authorship analysis is possible, even and indeed especially for films which conventional English criticism regards in a philistine way as products of a mere machine. But the substantive basis of this hypo-

thesis is the French magazine, *Les Cahiers du Cinéma*, in the late 1950s. In its extreme form this theory stated that the *metteur-en-scène* (i.e. the director) is a priori the author of the film and that any film in which authorship, expressed through *mise-en-scène*, is not predominant is an abortion. Mr. Wollen, besides giving the best exposition of the theory, its genesis and its justifications ever to appear in English, also attempts to reformulate it in a less dogmatic and more coherent form by relating it to the linguistic and structural analysis of the effective content of American movies.

In his formulation of the argument a clear distinction has to be made between *mise-en-scène* as such, which is merely a stylistic concentration of a predetermined semantic content, and authorship proper, which has a semantic dimension of its own. Howard Hawks, for example, the director of films as diverse as *Scarface*, *Rio Bravo* and *Bringing Up Baby*, is in the full sense an author, in that his work taken as a whole has a more than stylistic coherence and presents a universe of meanings which can be validated internally by references across the body of his work from one film to another. At the same time Mr. Wollen rejects the crude form of structural or formal analysis which aims only at the leveling out of differences and attempts to reduce all of a body of work to a multiplicity of differences and a statement of a single statement and a statement of a single theme. As he clearly demonstrates in his study of Hawks, the key to Hawks's work lies not in unity but in contradiction, in the very specific contradiction between the stoical, masculine-dominated world of the adventure films and its systematic negation in the comedies. Reduction, therefore, as far from being the end and purpose of structural criticism is merely a precondition for the understanding of contradiction and diversity.

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A distinguished Danish archaeologist describes the iron-age bogbodies recovered from peat-bogs in Denmark, especially the Tollund and Grauballe men. Translated by Rupert Bruce-Milford. With 78 photographs; two maps. 50p.

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"It is an impressive book for its high level of scholarship, its rich and original documentation and its general contribution to knowledge of Florentine history in the period roughly from 1500 to 1650." *C. Grayson, Oxford Magazine*. With 38 plates and a map. 5 gns.

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A young Danish writer's novel about the guests in an Atlantic coast hotel in the aftermath of atomic war. "One of our most present fantasies come home to roost..." *Mr Holm creates an atmosphere as hermetic, as blatantly sinister as that in *The Angles Mountain*.* *Henry Tube, Spectator*. Translated by Sylvia Clayton. 21p.

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FABER &amp; FABER

## Backwards & forwards

Publishers are haunted by their stupidities. One such spectre is Ezra Pound's *ABC of Reading*, first published by us in 1934, which now adorns the list of Faber and Faber. But we have tried to make some reparation in a series of critical studies—*Ezra Pound: Poet as Sculptor* by Donald Davie (1967), 35s., *Sailing After Knowledge: The Cantos of Ezra Pound* by George Dekker (1963), 30s., and *Reading the Cantos* by Noel Stock (1967), 28s. And for the future we have the major biography of this great poet.

ROUTLEDGE &amp; KEGAN PAUL



















...not. Indeed the only serious criticism which can be made of the book, is that it reveals a certain lack of first-hand knowledge. For example, he seems to think that *detest*, which goes 'Warten', Hastings, or much trouble, is a 'privilege'. In fact, the word only means 'a permit'. It was really a document, conveying a right, but not the right itself.

Alamy, T. W. and SIMMS, J. G. (Eds.), *The Bishop of Derby and the Irish Society of London, 1602-1705*. 430pp. Irish Manuscript Commission. 26s.

A collection of documents from the Northern Ireland Public Record Office and from the records of the Irish Society of London. They relate to disputes between the bishop of Derby and the Irish Society and other property owners, particularly about fishing rights, and they are of interest as illustrating the social and economic history of the region in Stuart times.

ONLY, JAMES E. *The Fleethers and Longbowingmakers of London, 1600-1705*. By Commission of the Master, Wardens and Court of Assistants of the Worshipful Company of Fleethers. 8s. 6d.

This book, says Mr. Oxley, 'describes our world-shaking events... but quiet social life'. Yet his chapters 'Archery in Prosperity and Decay' is, in fact, an account of the work of the ministry of munitions in the wars between England and France. The Company of Fleethers was founded in 1371, at a time when attempts had been made to keep the youth of England archery-conscious. Practice with the bow was made compulsory. Quits and football, handball and clubball were forbidden.

The Company of Longbowingmakers was founded with the same serious purpose, some fifty years after the Fleethers, in the year after Agincourt because many men had lost their lives in the King's battles because of defective bowstrings. When arrows and bowstrings ceased to be part of the national defence the

Fleethers were able to settle into their present 'quiet social life', and Mr. Oxley records such events as the purchase of a dozen claret jugs, five members preferred not to have them were presented in bottles. The longbowingmakers were less fortunate, a smaller company they had no hall, meeting in different taverns, and found no enduring social life together. They went on into the middle of the nineteenth century and then faded out. Their records are in the keeping of the Fleethers. The odd thing about the Fleethers is that until 1937 they take any interest in archery as a sport. They now present prizes.

Industry  
BUTTS, D. R. *A History of Copper Mining in Cornwall and Devon*. 102pp. Lutter: Bradford Barton. 25s.

The history of the West Country mining industry through two centuries was originally published in 1961 and now reaches a second edition.

THORNTON, W. *The Nationalized Industries: an Introduction*. 248pp. Nelson. £2.25.

Brief descriptive text plus valuable schematic layouts for each security in the United Kingdom by public administration and politics lecturer at Sheffield University and colleague of the general editor of the series: politically well poised.

Literary Criticism  
GREENBERG, ALLEN J. *The British Image of India: A Study in the Literature of Imperialism*. 248pp. Oxford University Press. £2.5s.

The idea behind this book is good: the literature on the British side, stemming from the existence of the Raj is certainly one of the factors which shaped the image which some people in Britain formed when the word 'India' was mentioned. But this literature, even when—as was by no means always the case it was written by men and women who knew India at first hand, cannot be proved to have exerted any direct

influence on those who were responsible for shaping British policy towards that country. Dr. Greenberg seems rather to beg the question when he deals with a writer like G. A. Henty whose 'chivalry books', in spite of their popularity with the young, can hardly have had much effect either on the India Office or Parliament. Nor will everyone agree with Dr. Greenberg when he attempts to classify the literature published between 1880 and 1960 which is the span of time the book covers into three neat categories: which he calls respectively the 'era of confidence' (1880-1910); the 'era of doubt' (1910-1935); and the 'era of melancholy' (1935-1960). The last is and the author himself admits that in each of these categories there are to be found writers who, on such a classification, should be ranked elsewhere. Nostalgia is to be found in all three, as is criticism of the deteriorating effects on British and Indian alike, of certain features of the British Raj. More serious still, as a criticism of this book, are certain notable omissions from the list of authors examined. Among them is Paul Scott, whose perceptive studies of the relations between British and Indians so ably supplement the earlier work of E. M. Forster. As an academic exercise, the book is interesting; but it smells of the lamp, and seems to lack just that degree of intimacy with Indian conditions at any given period which would have made the author's findings authoritative.

Musik  
LISKE, ROGER. *Chamber Music*. 79pp. B.B.C. Publications. 15s. 6d.

Of all forms of music, chamber music presents the greatest difficulties to the exposition, commentator, or critic whose medium is words. Dr. Liske has made his booklet in the B.B.C.'s new series of monographs on single categories, pleasantly readable, yet ingeniously using the double frame of straightforward history and the B.B.C.'s specifically designed programmes, just now beginning, to illustrate it. But he has done a good

deal more with technical comment and music-type illustrations, discursive information and pictorial illustrations, a quick survey of the available repertoire from Byrd to Shostakovich and an eye to the changing social setting during three-and-a-half centuries. Years ago he introduced himself as a writer on music in a booklet on Beethoven's quartets. In this new book he shows equal mastery and greater range.

Travel and Topography  
BIRD, VIVIAN. *Bird's Eye View: the Midlands*. 210pp. Kington: Roundwood Press. 37s. 6d.

Mr. Bird has the writer's first requisite, a zest for his subject. The subject is walking, the enthusiasm boundless; and since he is, too, a professional writer his long tramps are described with a practised pen. They have included all-night walks from hilltop to hilltop, alone or in company, in Worcestershire, Shropshire, the Cotswolds, the Downs. Sometimes they were fifty-mile endurance tests with an eye on his watch, but for the most part this is hiking for sheer pleasure. What he calls the by-products of walking are discourses of curious inn-signs and epitaphs, quaint notice-boards, and the study of heraldry, all the subjects of later chapters. But he is enough of a purist in his hobby to deplore the vogue of the sponsored walk undertaken with an ulterior motive. Behind the punning title there is a very agreeable book.

COCKROFT, JOHN. *The Philippines*. 128pp. Angus and Robertson. £2.12s. 6d.

As a companion volume to Mr. Cockcroft's *Polsynian Isles of the South Pacific*, *The Philippines* is of the same high standard textually and pictorially. Fauna and flora, history, literature, commerce, music, sport, are given compressed yet comprehensive treatment. The oddities are keenly picked out: the Filipinos play tennis with their knees, legs and feet taking the place of rackets. Among the 7,000 islands of the Archipelago there

are diffuse types of architecture, Spanish, Chinese, Arab, Malay, Muslim, Malay, ultra-Western, and primitive. These he captures with his talent for a picture, and makes the most of a photographic heterogeneity of peoples. No photogenic and perhaps gaining its first prize in the collection are his infinitely patient bullfights, a steady influence and the emboldening perpetuity in a bewildering flood of cultures.

ALAN, 146pp. Wand Ltd. 3s. 6d.

This is a book of 118 full-page plates with a short introduction, captions and notes at the end of each volume. Among the photographs sources acknowledged is the Nippon Press Agency, and since there is no signature to the text and notes, can only guess from the style that the photographer is the author.

STEWART, JOHN MASON. *John Ruskin*. 256pp. Harvill Press. £2.10s.

Two young Englishmen set out by Mini to reach the Caucasus, and then continue the journey by air to central Asia, Siberia and the Far East. There are by now fairly well-trodden paths for foreigners, but although the book has little that is new in its material or the observations made, it is freshly written and conveys the author's determination to avoid prejudice and set down both what attracted and what repelled him in Soviet life. The book is a collection of brief historical and cultural sketches of some of the peoples visited, and photographs which, while not in the class of some recent travel books on the Soviet Union, render very faithfully ordinary street scenes or fat women on the beach at Yalta.

The author of *Modern Literature* was also reviewed in our issue of 12.5, on page 106, is Geoffrey Sayer.

## VACANT APPOINTMENTS AND PUBLIC NOTICES, &c.

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Applications are invited for the post of Assistant Librarian in the Newport and Monmouthshire. The Library is situated in the Newport and Monmouthshire, 100, Strand, London, WC2R 0PH. Salary £1,200 per annum. Applications should be sent to the Librarian, Newport and Monmouthshire, 100, Strand, London, WC2R 0PH. Closing date: 15th June 1969.

### LANCASHIRE EDUCATION COMMITTEE

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### GLoucestershire COUNTY COUNCIL

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### SOUTHAMPTON UNIVERSITY LIBRARY

Applications are invited for the post of Assistant Librarian in the Southampton University Library. The Library is situated in the Southampton University Library, 100, Strand, London, WC2R 0PH. Salary £1,200 per annum. Applications should be sent to the Librarian, Southampton University Library, 100, Strand, London, WC2R 0PH. Closing date: 15th June 1969.

### THE UNIVERSITY OF MANCHESTER

Applications are invited for the post of Assistant Librarian in the University of Manchester. The Library is situated in the University of Manchester, Oxford Road, Manchester, M13 9PL. Salary £1,200 per annum. Applications should be sent to the Librarian, University of Manchester, Oxford Road, Manchester, M13 9PL. Closing date: 15th June 1969.

### NATIONAL CENTRAL LIBRARY

Applications are invited for the post of Assistant Librarian in the National Central Library. The Library is situated in the National Central Library, 100, Strand, London, WC2R 0PH. Salary £1,200 per annum. Applications should be sent to the Librarian, National Central Library, 100, Strand, London, WC2R 0PH. Closing date: 15th June 1969.

### COUNTY BOROUGH OF SOUTH SHIELDS

Applications are invited for the post of Assistant Librarian in the County Borough of South Shields. The Library is situated in the County Borough of South Shields, 100, Strand, London, WC2R 0PH. Salary £1,200 per annum. Applications should be sent to the Librarian, County Borough of South Shields, 100, Strand, London, WC2R 0PH. Closing date: 15th June 1969.

### COUNTY BOROUGH OF STOCKPORT

Applications are invited for the post of Assistant Librarian in the County Borough of Stockport. The Library is situated in the County Borough of Stockport, 100, Strand, London, WC2R 0PH. Salary £1,200 per annum. Applications should be sent to the Librarian, County Borough of Stockport, 100, Strand, London, WC2R 0PH. Closing date: 15th June 1969.

### STANTON PARK COLLEGE

Applications are invited for the post of Assistant Librarian in the Stanton Park College. The Library is situated in the Stanton Park College, 100, Strand, London, WC2R 0PH. Salary £1,200 per annum. Applications should be sent to the Librarian, Stanton Park College, 100, Strand, London, WC2R 0PH. Closing date: 15th June 1969.

### NUFFIELD COLLEGE

Applications are invited for the post of Assistant Librarian in the Nuffield College. The Library is situated in the Nuffield College, 100, Strand, London, WC2R 0PH. Salary £1,200 per annum. Applications should be sent to the Librarian, Nuffield College, 100, Strand, London, WC2R 0PH. Closing date: 15th June 1969.

### NEWPORT AND MONMOUTHSHIRE

Applications are invited for the post of Assistant Librarian in the Newport and Monmouthshire. The Library is situated in the Newport and Monmouthshire, 100, Strand, London, WC2R 0PH. Salary £1,200 per annum. Applications should be sent to the Librarian, Newport and Monmouthshire, 100, Strand, London, WC2R 0PH. Closing date: 15th June 1969.

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